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MODERN FRENCH AND AMERICAN PAINTINGS

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Beverly Hills, Cal.

SOLD BY HIS ORDER

Public Auction Sale
Thursday, April 20, at 8:15 p.m.

PARKE-BERNET GALLERIES · INC
30 EAST 57 STREET · NEW YORK 22
1944

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The property listed in this catalogue will be offered and sold subject to the following terms and conditions:

1. The word "Galleries", wherever used in these Conditions of Sale, means the Parke-Bernet Galleries, Inc.

2. The Galleries has exercised reasonable care to catalogue and describe correctly the property to be sold, but it does not warrant the correctness of description, genuineness, authenticity or condition of said property.

3. Unless otherwise announced by the auctioneer at the time of sale, all bids are to be for a single article even though more than one article is included under a numbered item in the catalogue. If, however, the articles under any one numbered item are designated as a "Lot" then bids are to be for the lot irrespective of the number of articles described in such item.

4. The highest bidder accepted by the auctioneer shall be the buyer. In the event of any dispute between bidders, the auctioneer may, in his discretion, determine who is the successful bidder, and his decision shall be final; or the auctioneer may reoffer and resell the article in dispute.

5. Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance over the previous bid, may be rejected by the auctioneer, in his discretion, if in his judgment such bid would be likely to affect the sale injuriously.

6. The name and address of the buyer of each article, or lot, shall be given to the Galleries immediately following the sale thereof, and payment of the whole purchase price, or such part thereof as the Galleries may require, shall be immediately made by the purchaser thereof. If the foregoing condition, or any other applicable condition herein, is not complied with, the sale may, at the option of the Galleries, be cancelled, and the article, or lot, reoffered for sale.

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10. If for any cause whatsoever any article sold cannot be delivered, or cannot be delivered in as good condition as the same may have been at the time of sale, the sale will be cancelled, and any amount that may have been paid on account of the sale will be returned to the purchaser.

11. Unless purchased for resale, the buyer will be required to pay the Federal Excise Tax equivalent to 20 per centum of the price for which sold on jewelry, clocks, silver, gold, furs, etc. However, articles of these categories sold for certain classes of consignors are exempt from this tax. Items in this catalogue subject to the Federal Excise Tax are designated by an asterisk (*).

12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 1 per centum of the price for which all articles are sold.

13. The Galleries, subject to these Conditions of Sale and to such terms and conditions as it may prescribe, but without charge for its services, will undertake to make bids for responsible parties approved by it. Requests for such bidding must be given with such clearness as to leave no room for misunderstanding as to the amount to be bid and must state the catalogue number of the item and the name or title of the article to be bid on. If bids are to be made on several articles listed as one item in the catalogue, the request should state the amount to be bid on each article, unless the item contains the notation "Lot", in which case the request should state the amount to be bid "for the Lot". The Galleries reserves the right to decline to undertake to make such bids.

14. The Galleries will facilitate the employment of carriers and packers by purchasers but will not be responsible for the acts of such carriers or packers in any respect whatsoever.

15. These Conditions of Sale cannot be altered except in writing by the Galleries or by public announcement by the auctioneer at the time of sale.

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HIRAM H. PARKE · OTTO BERNET

HARRY E. RUSSELL, JR · LOUIS J. MARION

PARKE-BERNET GALLERIES · INC

30 EAST 57 STREET · NEW YORK 22

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EVENING SESSION

Thursday, April 20, 1944 at 8.15 p. m.

CATALOGUE NUMBERS 1 TO 41 INCLUSIVE

JULIAN E. LEVI — AMERICAN: B. 1900

1. *THANKSGIVING DAY.* A winding road, bordered by a gate and barns at the right, leads to a farmhouse in the middle distance enclosed by a white picket fence; an evergreen and bare trunks of trees rise before the cloudy sky. Signed at lower right JULIAN E. LEVI. 14 *x* 20 *inches*

Note: Frequently exhibited in New York City, 1939-1941.

Painted in 1938

Illustrated in Monroe Wheeler, *Painters and Sculptors of Modern America*, 1942, p. 5

200-

ERNEST FIENE — AMERICAN: B. 1894

2. *EARLY SUMMER.* View of hilly country and cultivated fields with houses of a hamlet surrounding a white church in the middle distance; in the foreground a single tree in full foliage screening a cloudy sky. Signed at lower right E. FIENE. 24 *x* 20 *inches*

From the Associated American Artists, Inc., New York, 1939

275

JOHN CONSTABLE, R.A. — BRITISH: 1776-1837

3. *THE AVON NEAR SALISBURY.* Cloudy gray sky screened by bending trees in autumn foliage bordering a stream which flows into the left foreground; a boy in a red jacket appears on the near shore; a sunlit meadow in the right distance enclosed by a group of houses. 7 *x* 8 *inches*

900-

Note: With a MS authentication by Sir Charles Holmes pasted on the back, dated January 22, 1930 in which he states that he believes 1807-8 to be the approximate date of the painting.

It is accompanied by a framed MS letter from the artist to Sir David Wilkie, dated December 18th, 1834.

Collection of John Hilditch, Esq., Park House, Kingston-on-Thames, Surrey

Exhibited at the Grosvenor Art Gallery, Chester, 1926-7

[NUMBER 4]

RAOUL DUFY — FRENCH: B. 1880

4. *ASCOT.* Throngs of figures, fashionably dressed in gay colors, standing on the green track before the grandstand, the Union Jack flying at the left. Brilliant blue cloudy sky. Signed at lower right RAOUL DUFY, and dated 1938.

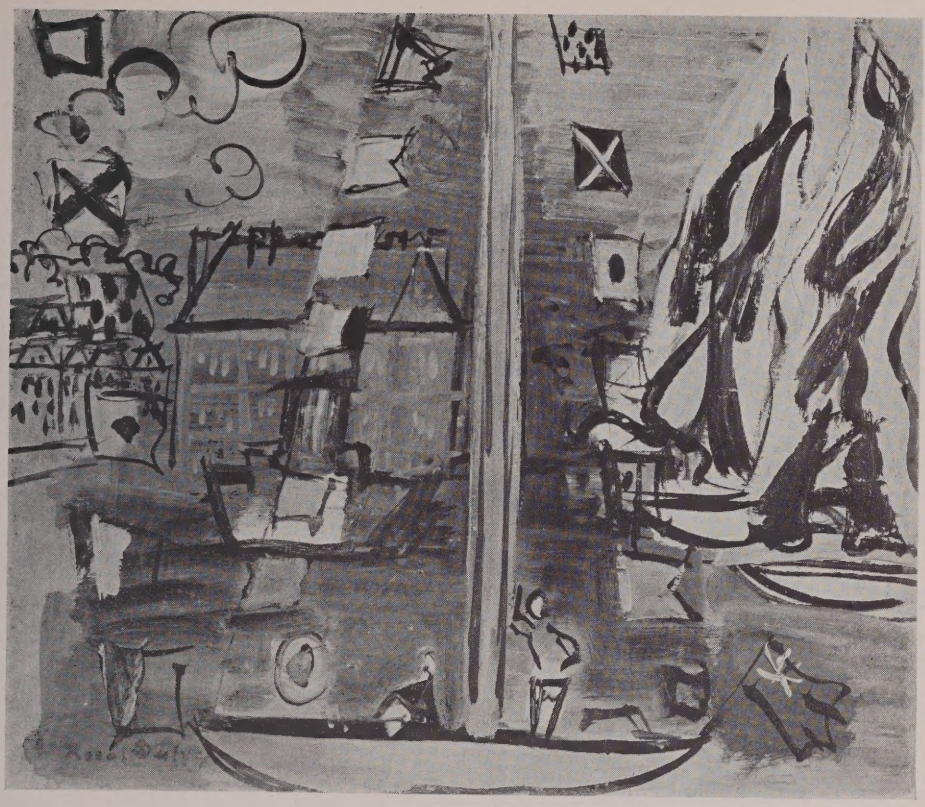
Watercolor: 19¼ *x* 25¼ *inches*

[See illustration]

PAUL SIGNAC — FRENCH: 1863-1935

5. *HARBOR VIEW: CONCARNEAU, BRITTANY.* View of the old fort with the towers of the cathedral rising in the background surrounded by red-roofed houses, sloops with colored sails in the foreground on the rippling blue-green waters of the harbor. Signed at lower right P. SIGNAC.

Black crayon and watercolor: 10 *x* 16 *inches*



[NUMBER 6]

RAOUL DUFY — FRENCH: B. 1880

6. *REGATE: LE BASSIN A DEAUVILLE.* A bright blue sea bordered by buildings at the left, figures in a sloop in the foreground which is gaily decked with flags, two other vessels under sail at the right. Signed at lower left RAOUL DUFY.

15 x 18¼ inches

Painted about 1929

[See illustration]

KARL DAUBIGNY — FRENCH: 1846-1886

7. *BEACH AT TROUVILLE.* Groups of figures on the warm sunlit sands of a beach overlooking a blue sea, with bathers in the shallow surf, and two sailing vessels sketched against a gray-blue sky. Signed at lower left KARL DAUBIGNY.

Panel: 13½ x 22¾ inches

Collection of H. Baré

[NUMBER 8]

MAX LIEBERMANN GERMAN: 1847-1935

8. *PICNIC IN THE WOODS.* A wood of tall trees with a path leading between the slender straight trunks brightened by patches of sunlight; groups of figures of men, women and children upon the path in the middle distance, and couples wandering and resting in the woods to the left. Brilliant blue sky glimpsed through the branches. Signed at lower right M. LIEBERMANN, and dated 1920.

19½ *x* 14 *inches*

[See illustration]

[NUMBER 9]

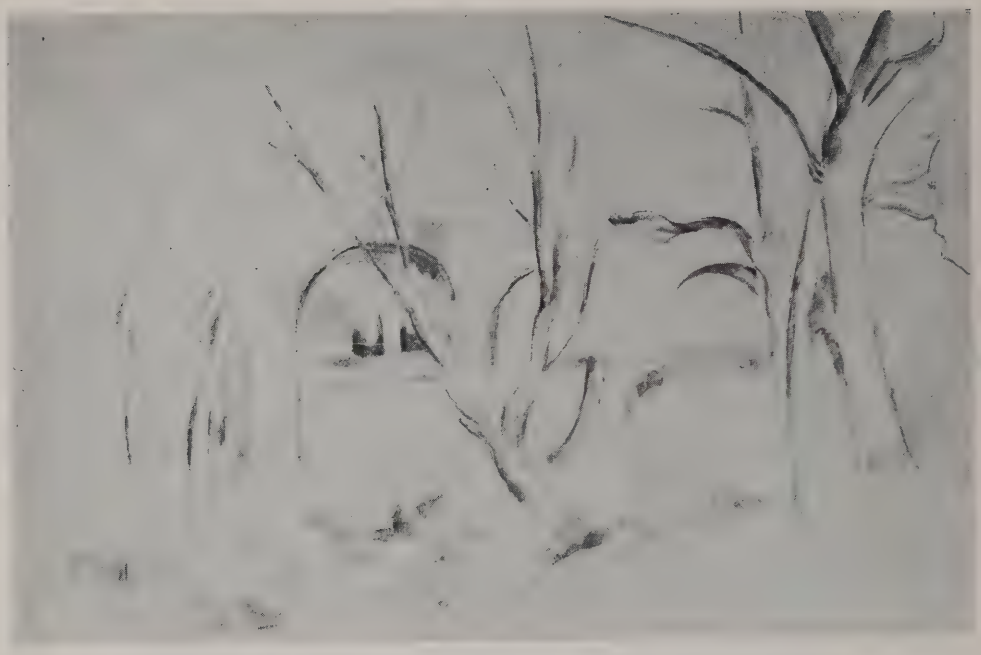
PAUL GAUGUIN — FRENCH: 1848-1903

9. *TAHITI.* Landscape with blue, rose, and golden brown hills in the distance outlined against a sunset sky; a bushy tree borders an emerald green field in the middle distance, where a horse is grazing. Rose and yellow foreground with two pigs disappearing at the left, and a native woman in blue skirt seated at the immediate right. Signed at lower left P. GAUGUIN, and dated '91.

15 *x* 11¼ *inches*

From Ambroise Vollard, Paris
From the Bignou Galleries, New York

[See illustration]



[NUMBER 10]

PAUL CEZANNE — FRENCH: 1839-1906

10. *PONT OU AQUEDUC.* Arches of an aqueduct seen through the bare branches of tree; patches of green shaded with blue and yellow in the foreground. *Watercolor:* 12½ *x* 18½ *inches*

Painted in 1888-94

From the Bignou Galleries, New York

Described and illustrated in Lionello Venturi, *Cézanne—Son Art, Son Oeuvre*, 1936, vol. I, p. 264, no. 999, and vol. II, pl. 298, no. 999

[See illustration]

[NUMBER 11]

2,250-

PAUL CEZANNE — FRENCH: 1839-1906

11. *SATYRES ET NYMPHES.* Three satyrs pursuing two nude nymphs, one standing in a trailing white drapery, the other kneeling. Background of green foliage and dark woods. 9½ *x* 12 *inches*

Painted in 1864-68

Collection of Egisto Fabbri, Florence

From the Bignou Galleries, New York

Described and illustrated in Lionello Venturi, *Cézanne—Son Art, Son Oeuvre,* 1936, vol. I, p. 87, no. 94, and vol. II, pl. 24, no. 94

[See illustration]

[NUMBER 12]

6000

CORNELIS DE HEEM DUTCH: 1631-1695

12. *STILL LIFE WITH FRUIT.* Gooseberries, grapes, and shrimps surrounding a blue and white bowl filled with strawberries, a wine glass in the background; a butterfly has alighted on a pink rose which has fallen among the strawberries. Gray architectural background. Signed at lower right with monogram C D H.

Panel: 11 *x* 15¾ *inches*

Painted about 1675

Exhibited at the Elizabeth Holmes Fisher Gallery, University of Southern California, for the Benefit of the Holland War Relief, Los Angeles, 1940

[See illustration]

[NUMBER 13]

JEAN BAPTISTE GREUZE (AND ATELIER) FRENCH: 1725-1805

13. *L'INNOCENCE.* A young girl with light hair covered with a transparent veil, and wearing a white chemise slipped off her shoulder, is leaning back against a flowered yellow *canapé*, her head turned glancing to the right.

15¾ *x* 12¼ *inches*

Note: Several versions of this subject exist.

From René Gimpel, Paris

[See illustration]

[NUMBER 14]

GEORGES ROUAULT — FRENCH: B. 1871

14. *FILLE DE CIRQUE.* Head and shoulders of a woman facing the observer, with eyes lowered, wearing a blue-green coniform cap with scarlet ornament in her hair, and blue-green costume with necklace. Deep blue background banded in scarlet. Signed at upper right G. ROUAULT. 23¼ *x* 15¼ *inches*

Painted about 1937

From Ambroise Vollard, Paris

From the Bignou Galleries, New York

Described and illustrated in Lionello Venturi, *Georges Rouault*, 1940, pp. 60 and 75, pl. 102, fig. 126

[See illustration]

[NUMBER 15]

HONORE DAUMIER FRENCH: 1808-1879

15. *DON QUICHOTTE ET SANCHO PANSA.* Sancho Panza riding his mule through a mountain pass; in the middle distance, Don Quixote on his white charger, holding his spear and shield. Luminous rose-tinted blue sky. Signed at lower left with initials. H.D. 10 *x* 8 *inches*

Note: Another version of this subject was sold in the P. Aubry collection, Paris in 1897. The above has been authenticated by Mr. David Rosen.

Collection of the Phillips Memorial Gallery, Washington, D. C.

From M. Knoedler & Co. Inc., New York

From Sam Salz, New York

[*Number* 15—*Continued*

[NUMBER 16]

Number 15—*Concluded*]

Corot and Daumier Exhibition, Museum of Modern Art, New York, 1930, no. 49, illustrated in the catalogue

Described and illustrated in Edouard Fuchs, *Der Maler Daumier,* 1927, p. 52, no. 162, illustrated pl. 162

Described and illustrated in Arsène Alexandre, *Daumier*, 1928, p. 928, pl. 47

[See illustration on the preceding page]

2,100

HENRI DE TOULOUSE-LAUTREC FRENCH: 1864-1901

16. *DOMESTIQUE ET LAD PROMENANT DES CHEVAUX.* A man in blue and red coat and high-crowned hat, mounted on a trotting brown horse, a boy mounted on a thoroughbred preceding him at the right; low bushes border the bridal path outlined against the blue sky. Signed at lower right with monogram H.T.L. and dated *Nice,* 1880. 12 *x* 19¾ *inches*

From Lucien Lefèbvre-Foinet, Paris

From Durand-Ruel, New York

[See illustration]

[NUMBER 17]

GEORGES PIERRE SEURAT

FRENCH: 1859-1891

17. *L'ILE DE LA GRANDE JATTE.* Blue water at the left bordered by a green embankment grown with trees in summer foliage, a figure seated in profile in the foreground looking towards the water, others in the middle distance, one under a parasol. With atelier stamp at lower right SEURAT.

On board: 6 *x* 9¾ *inches*

Note: A study for *Un Dimanche à la Grande Jatte* in the Art Institute of Chicago. The Grande Jatte is an island in the Seine, near Paris.

From Alex Reid and Lefevre, Glasgow

Collection of D. W. T. Cargill, Esq., Lanark, 1932

From the Bignou Galleries, New York

Exposition Georges Seurat, Bernheim jeune Galleries, Paris, 1908-9, no. 45

Exhibition of a Century of French Painting, McClellan Gallery, Glasgow, 1927, no. 39

Exhibition of French Art, Royal Academy, London, 1932, no. 556

Described and illustrated in Daniel Catton Rich, *Seurat and the Evolution of "La Grande Jatte"*, c. 1935, p. 55, no. 29, and pl. 28

[See illustration]

PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

18. *FEMME ASSISE.* A young woman in pink dress with puffed sleeves and green sash, and white hat trimmed with a rose bow; seen at three-quarter-length seated in a crimson Victorian chair, her hands folded in her lap, holding a handkerchief. Rose background. Signed at lower right RENOIR. 15 *x* 11½ *inches*

Painted in 1889

From Durand-Ruel, Paris

Collection of Lucien Guitry, Paris

From Sam Salz, New York

[See illustration]

[NUMBER 18]

[NUMBER 19]

RAOUL DUFY — FRENCH: B. 1880

19. *FENETRE OUVERTE.* Interior of a room, carpeted in henna red, green and yellow; a chaise longue at the right before the patterned blue and yellow wall; a mantel and mirror at the left, with a *fauteuil* placed beside a window opening onto a balcony; a view of the sea and red-roofed yellow houses in the distance. Signed at lower left RAOUL DUFY, and dated *Nice*, 1938. 14¾ *x* 18¼ *inches*

From the Bignou Galleries, New York

[See illustration]

[NUMBER 20]

GEORGES BRAQUE

FRENCH: B. 1882

20. *NATURE MORTE.* A brown pitcher and glass placed beside a gray teapot and knife, surrounded by green apples and two lemons upon a draped white cloth. Patterned light brown paneled background. Signed at lower right G. BRAQUE, and dated '25. *Panel:* 18¼ *x* 27 *inches*

From the Paul Rosenberg Gallery, Paris

Exhibition of Aspects of French Painting from Cézanne to Piscasso, Los Angeles County Museum, Los Angeles, 1941, no. 3A

[See illustration]

21. *CHARLES DEBURAU.* Bust-length portrait in white Pierrot costume with black skull cap; glancing to half left over his shoulder. Signed at upper left with initials H.D., and inscribed *à Deburau.* 13½ *x* 9¼ *inches*

Note: Charles Deburau (1829-1873) was the son of Jean Baptiste Gaspard Deburau (1796-1846), famous mimic who from his first appearance in Paris on the stage of the *Funambules* had an unprecedented triumph. He carried the role of Pierrot to a point of perfection. His son succeeded him and made his debut in 1847 at the *Funambules,* where he was still playing in 1860. Charles Deburau then took a small theatre on the Champs Elysées, where he played for one or two years in the costume of Pierrot. He died at Bordeaux, where he was directing the theatre of the Alcazar.

A portrait of Charles Deburau was engraved by Testard in 1849 and is in the Cabinet d'Estampes, Bibliothèque Nationale. See the catalogue *The Stage,* Jacques Seligmann & Co. (*vide infra*).

The above painting has been authenticated by Mr. David Rosen.

Painted about 1860-63

Collection Goupil, Paris

Collection of Hector Brame, Paris

Collection David-Weill, Neuilly, Paris

From Jacques Seligmann & Co. Inc., New York

"The Stage" Loan Exhibition for the Benefit of the Public Health Association, Jacques Seligmann Galleries, New York, 1939, no. 15

Described and illustrated in the *Catalogue de la Collection David-Weill,* 1927, pp. 221-222, illustrated p. 223

Described and illustrated in Edouard Fuchs, *Der Maler Daumier,* supplement 1930, p. 62, no. 275b, illustrated pl. 275

[See illustration]

[NUMBER 21]

[NUMBER 22]

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PIERRE AUGUSTE RENOIR — FRENCH: 1841-1919

22. *ABRICOTS ET FIGUES.* Purple and green figs, orange and red apricots, and a peach, upon a white cloth before a green background. Signed at lower left RENOIR. 12¾ *x* 16¼ *inches*

Painted in 1889-90

From Durand-Ruel, Paris

Collection of Lucien Guitry, Paris

From Sam Salz, New York

[See illustration]

[NUMBER 23]

4/100

ALFRED SISLEY

FRENCH: 1840-1899

23. *JUNCTION OF THE LOING AND THE SEINE.* Vivid blue sky filled with cumulus clouds, reflected in the rippling blue waters of the river in the foreground which joins the main stream at the left. Figures animate the shore, before a row of red-roofed houses, a man in a skiff approaching the bank at right; a green hill with low trees forms the distant shore and the horizon. Signed at lower left SISLEY.

19¾ *x* 26 *inches*

Painted about 1875

Collection of Adolph Lewisohn, New York

From Sam Salz, New York

Described and illustrated in Stephan Bourgeois, *The Adolph Lewisohn Collection of Modern French Paintings and Sculptures*, 1928, p. 92, illustrated p. 93

[See illustration]

EDOUARD VUILLARD — FRENCH: 1867-1940

24. *INTIMACY.* Interior of a room with a baroque blue and scarlet carpet, paintings on the walls and light blue curtains at the window; in the far corner a woman is seated on a sofa, sewing, listening to a gentleman reading, both figures in profile. Signed at lower right E. VUILLARD, and dated 1900. 25 *x* 24½ *inches*

Note: Believed to be a portrait of Joseph Hessel and his wife.

Collection of Joseph Hessel, Paris

From M. Knoedler & Co. Inc., New York

Collection of the Phillips Memorial Gallery, Washington, D. C.

From Sam Salz, New York

Loan Exhibition of Paintings and Prints by Pierre Bonnard and Edouard Vuillard, Art Institute of Chicago, 1938-39, no. 42

Exhibition of Aspects of French Painting from Cézanne to Picasso, Los Angeles County Museum, Los Angeles, 1941, no. 63

[See illustration]

[NUMBER 24]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

25. *FEMME A SA TOILETTE.* A nude seated on a blue drapery on a yellow flowered chaise longue, her back to the observer, wiping herself with a white towel; rose and royal blue background, with a glimpse of rose red carpet at the left. Signed at lower left DEGAS. *Pastel:* 32¾ *x* 24½ *inches*

2nd Vente Degas, Paris, 1918, no. 157

[See illustration]

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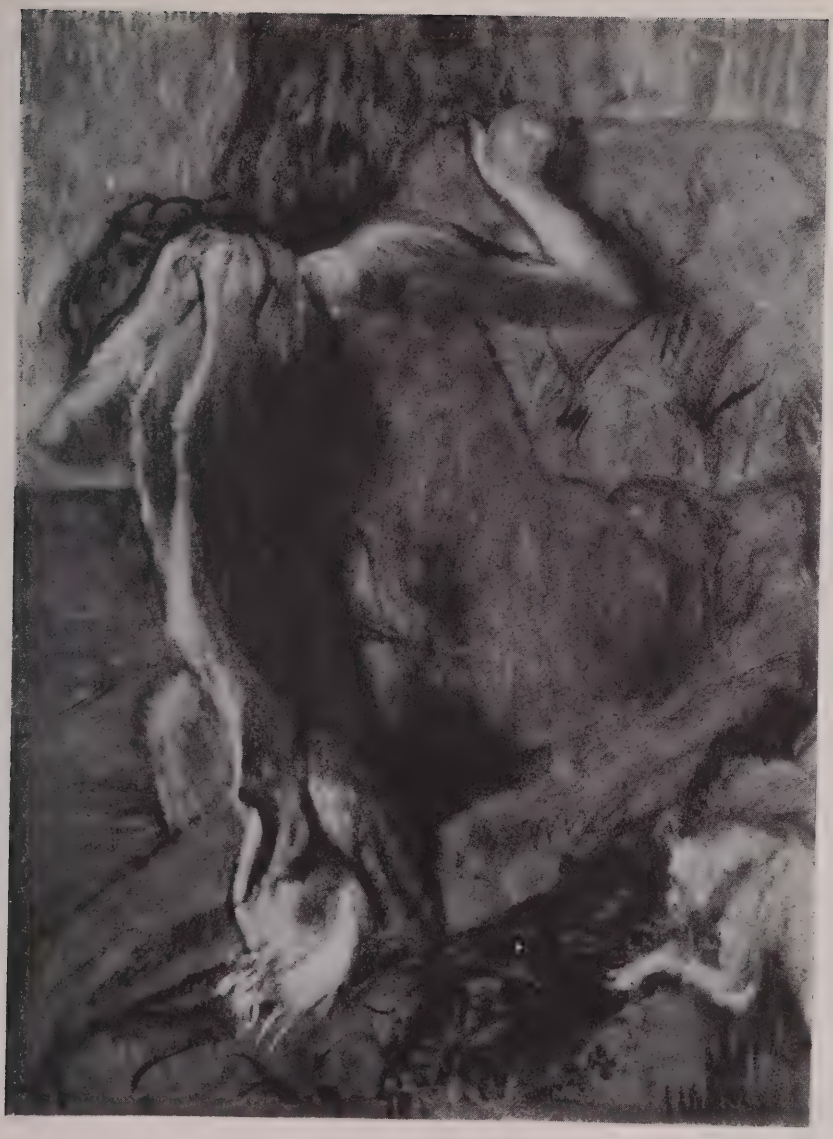

[NUMBER 25]

26. *LA CHANTEUSE DE CAFE CONCERT.* Three-quarter-length figure of a singer wearing a green low-necked gown with dark green berthe, standing behind the prompter's box on a stage. Fawn background stippled with blue, pink and white. 32 *x* 25¾ *inches*

Note: The above painting was number 37 in the inventory taken after the death of Manet, and was included in the Vente Manet which took place the next year. A similar subject exists, painted on a tambourine; see illustration in Moreau-Nélaton, (*vide infra*) fig. 309. Other similar compositions are listed by Duret, (*vide infra*).

Painted about 1876-78

Vente Manet, Paris, 1884, no. 48

Collection Robin, Paris

Collection Mauclair, Paris

Collection Madame Lederlin, Paris, 1933, no. 130

Collection Alexandre Farra, Paris

Exhibition of the Development of Impressionism, Los Angeles County Museum, Los Angeles, 1940, no. 34

Described in Théodore Duret, *Histoire d'Edouard Manet et de son Oeuvre,* 1902, no. 211

Described in Théodore Duret, *Manet and the French Impressionists,* 1910, p. 243, no. 211

Described in Théodore Duret, *Histoire d'Edouard Manet et de son Oeuvre,* 1926, p. 266, no. 211

Described and illustrated in Etienne Moreau-Nélaton, *Manet Raconté par Lui-Même,* 1926, vol. II, p. 44, fig. 223

Described in A. Tabarant, *Manet: Histoire Catalographique,* 1931, p. 301, no. 248

Described and illustrated in P. Jamot & G. Wildenstein, *Manet,* 1932, vol. I, p. 158, no. 302, and vol. II, p. 34, fig. 81

Illustrated in *Beaux-Arts,* March 10, 1933, p. 4

[See illustration]

[NUMBER 26]

27. *GABRIELLE AU COLLIER VERT.* A dark-haired young girl, looking to half left, wearing a yellow bandeau and a pink rose in her hair, fingering the rose with her left hand. Portrayed at waist-length, half nude, in a white peignoir, seated behind a table, holding a strand of green beads in her right hand. Shaded green and yellow background. Signed at lower right RENOIR. 21¾ *x* 18 *inches*
Painted about 1904-5

Note: A similar composition, *Gabrielle à la Rose,* slightly smaller in size is in the Louvre Museum, Paris. It was painted in 1911; is reproduced in Rivière, *Renoir et ses Amis,* 1921, p. 124 and Meier-Graefe, *Renoir,* 1929, p. 393.

Collection of William Cazalet, Esq., London and Kent

Collection Schottlaender, Erfurt

[See illustration]

9,250'

[NUMBER 27]

HILAIRE GERMAIN EDGAR DEGAS FRENCH: 1834-1917

28. *TROIS DANSEUSES (JUPES JAUNES, CORSAGES ROUGES).* Three dancers in absinthe yellow ballet skirts shaded in pink, with red bodices, standing in the wing of a theatre with their backs to the observer, in various postures, the one at right with her head turned in profile, holding with her left hand the edge of her skirt. Scarlet and blue background. Signed at lower left DEGAS. *Pastel: 27¾ x 22¾ inches*

Vente Degas, Paris, 1918, no. 149

Exhibited at the Stedelijk Museum, Amsterdam

[See illustration]

9.56

[NUMBER 28]

29. *LE CLAIRON.* A French bugler, at three-quarter-length to half left, wearing the blue infantry greatcoat, red trousers, and blue and red *képi,* and blowing a bugle. Shaded light gray background. 39¾ *x* 32 *inches*

Note: Made after a professional model in Manet's studio to be shown in the Salon in 1883. Included in the inventory made after Manet's death, but unnumbered.

Painted in 1882

Collection of George Moore, London

Collection of Sir Robert Abdy, London

From Hugo Perls, Berlin

L'Exposition d'Oeuvres de Manet au Profit des Amis du Luxembourg, Galerie Bernheim jeune, Paris, 1928, no. 19

Exhibition of "The 1870's", Carroll Carstairs Gallery, New York, 1938

Exhibition of the Development of Impressionism, Los Angeles County Museum, Los Angeles, 1940, no. 33

Described in Théodore Duret, *Histoire d'Edouard Manet et de son Oeuvre,* 1902, no. 292

Described in Théodore Duret, *Manet and the French Impressionists,* 1910, p. 257, no. 292

Described in Théodore Duret, *Histoire d'Edouard Manet et de son Oeuvre,* 1926, p. 279, no. 292

Described and illustrated in Etienne Moreau-Nélaton, *Manet Raconté par Lui-Même,* 1926, vol. II, p. 99, fig. 326

Illustrated in *Der Cicerone,* January 1927, vol. XIX, p. 73

Described in A. Tabarant, *Manet: Histoire Catalographique,* 1931, p. 438, no. 411

Described and illustrated in P. Jamot & G. Wildenstein, *Manet,* 1932, vol. I, p. 181, no. 516, and vol. II, p. 28, fig. 60

[See illustration]

[NUMBER 29]

EUGENE LOUIS BOUDIN — FRENCH: 1824-1898

30. *SORTIE DU PORT DU HAVRE.* Expanse of blue sky with fleecy gray clouds reflecting the pink light of a setting sun near the horizon; rippling water of the harbor fills the foreground, with square-rigged vessels anchored at either side, surrounded by numerous dinghies filled with figures, a brig passing out of the harbor in the distance; at right and left smaller vessels are moored near the shores. Signed at lower left E. BOUDIN, and dated *Le Havre* '83. 47 *x* 64½ *inches*

From Durand-Ruel, Paris

Exhibited at the Salon, Paris, 1883

Exhibited at the Salon d'Automne, Paris, 1931

Retrospective Exhibition of Paintings by Eugène Boudin, Durand-Ruel Galleries, New York, 1929, no. 9

Boudin Exhibition, The Art Institute of Chicago, Chicago, 1935, no. 12

Exhibition of Paintings, Durand-Ruel Galleries, New York, 1936, no. 9

Golden Gate International Exposition, San Francisco, 1940-41, no. 232

Recorded in G. Jean-Aubry, *Eugène Boudin d'Après des Documents Inédits: l'Homme et l'Oeuvre,* 1922, p. 173

Recorded and illustrated in Claude Roger-Marx, *E. Boudin,* 1927, pl. 28

Recorded in R. L. Benjamin, *Eugène Boudin,* 1937, p. 190

Illustrated in *Formes,* vol. XIX, November, 1931, plate after p. 159

[See illustration]

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[NUMBER 30]

[NUMBER 31]

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KEES VAN DONGEN — DUTCH: B. 1877

31. *LILACS.* Purple and white lilacs with shaded green leafage contained in a white vase, before a blue background; a Siamese cat curled up at the right. Signed at lower left VAN DONGEN. 51½ *x* 38½ *inches*

Painted in 1937

Acquired from the artist

[See illustration]

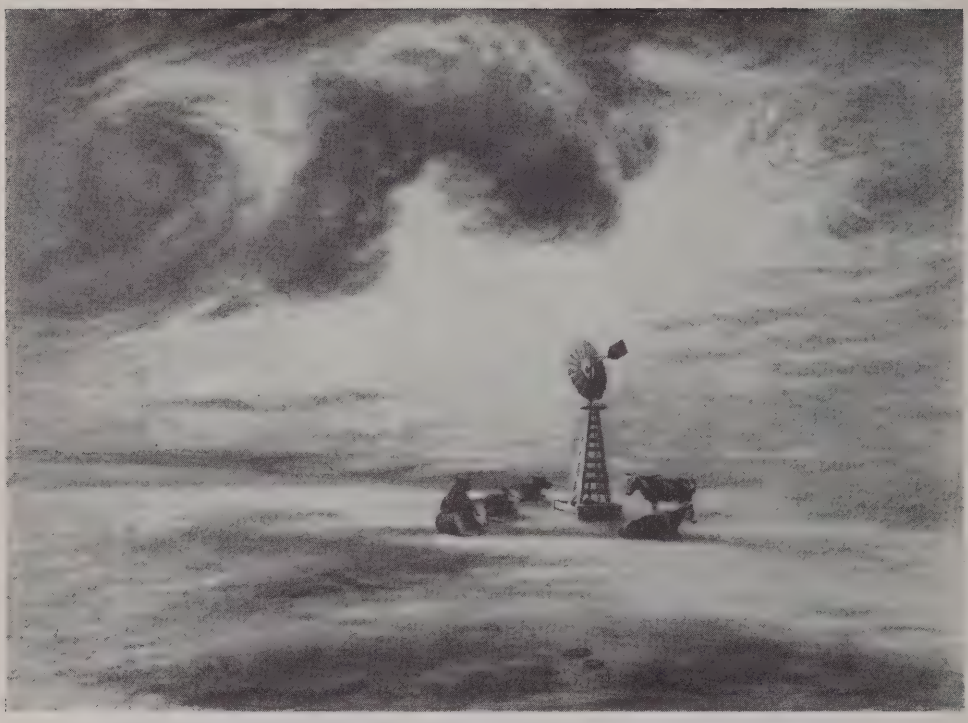
[NUMBER 32]

MARSDEN HARTLEY AMERICAN: 1878-1943

32. *SEA WINDOW: SUMMER.* A white flower in a pitcher, and a blue and a rose book placed upon a black window sill, mauve draperies at right and left framing a view of a gray blue sea with pine covered islands beneath a cumulus sky. *On board:* 28 *x* 22 *inches*

Purchased from the artist
From the William Macbeth Galleries, New York
From the Paul Rosenberg Gallery, New York
Golden Gate International Exposition, San Francisco, 1940-41
Exhibited at the Phillips Memorial Gallery, Washington, D.C., 1942
Exhibited at the Paul Rosenberg Gallery, New York, 1942

[See illustration]



[NUMBER 33]

300-

JOE JONES — AMERICAN: B. 1909

33. *WATER HOLE.* Sunlight breaking through storm clouds lighting a windmill water pump, surrounded by six standing and recumbent cows resting in a wide golden field. Low green hills in the distance. Signed at lower right JOE JONES.

Canvas on panel: 26½ *x* 36 *inches*

From the Associated American Artists, Inc., New York, 1939

Third Biennial Exhibition of American Painters of Today, New York, 1938

[See illustration]

[NUMBER 34]

DARREL AUSTIN

AMERICAN: B. 1907

34. *THE TIGRESS.* A recumbent tigress lying in a marshy green landscape with pools of blue water enclosed by reeds; in the background a plain with pyramids in the far distance; green sky with clouds, and a setting sun. Signed at lower left DARREL AUSTIN. 30 *x* 36 *inches*

Note: "In the years from 1940 through 1942, Austin created the fantasies that, with their peculiarly haunting atmosphere and forms, both human and animal, have brought him sudden fame . . . Canvases such as the 1943 'Black Bullock' and the fabulous 'Tigress' prove that, creatively speaking, his star is still in the ascendant." Edw. Alden Jewell.

Exhibited at the Perls Galleries, New York, 1943

Exhibited at the James Vigeveno Galleries, New York, 1943

American Paintings and Sculpture, Fifty-Fourth Annual Exhibition, Art Institute of Chicago, Chicago, 1943, no. 28

Illustrated in color on the cover of *Art News,* March 15, 1943

Illustrated in *Mademoiselle,* April 1943, p. 143

Illustrated in *Newsweek,* April 5, 1943, p. 76

[See illustration]

[NUMBER 35]

$50

GEORGES SCHREIBER

AMERICAN: B. 1904

35. *GOING HOME.* Three figures disappearing behind a knoll carrying scythes and a rake, and walking through waving stalks of golden wheat—one a man in a straw hat, another a woman in red skirt. The wheat field extending into the background at the right, beneath a gray sky with fleecy clouds; birds on the wing at left. Signed at lower right SCHREIBER, and dated '39. 28 *x* 36 *inches*

Note: The same subject painted in watercolor was shown at the New York World's Fair, Exhibition of American Art Today, 1939.

From the Associated American Artists, Inc., New York, 1939

Exhibition of Paintings by George Schreiber, Gallery of Associated American Artists, Inc., New York, 1939

[See illustration]

[NUMBER 36]

LOUIS M. EILSHEMIUS AMERICAN: 1864-1941

36. *GREEN VALLEY.* Sloping shores of a blue river in the middle distance, with trees and shingle houses on the farther bank; in the left foreground the trunk of a tree and saplings bordering a fence; low mountains in the distance. Signed at lower right EILSHEMIUS, and dated 1905. *On board:* 13½ *x* 18½ *inches*

[See illustration]

[NUMBER 37]

750/

GEORGE B. LUKS AMERICAN: 1867-1933

37. *FLOWER VENDERS.* A village square with peasant women before market stalls, flower boxes seen in the left foreground; in the background the terra cotta and mauve facades of houses with a pulley line hung with clothes outlined against a glimpse of deep blue sky. Signed at lower right GEORGE LUKS. 16 *x* 20 *inches*

[See illustration]

[NUMBER 38]

JOHN SLOAN — AMERICAN: B. 1871

38. *ROOF GOSSIPS: GREENWICH VILLAGE.* Three women in white and blue dresses, sitting on a roof in the shadow of other buildings; in the background an open door; at right the upper stories of houses and the branches of a green tree. Signed at lower right JOHN SLOAN. 20 *x* 24 *inches*

Note: "At this period I had a large loft studio on the eleventh floor of a building looking out over Greenwich Village. The roof life of the tenants furnished me with many motives of which this was an example. [Signed] John Sloan." From the catalogue of the Addison Gallery of American Art (*v. infra*).

Painted about 1913

From C. W. Kraushaar, New York

Retrospective Exhibition of Paintings by John Sloan, Addison Gallery of American Art, Phillips Academy, Andover, Mass., 1938, no. 12, illustrated in the catalogue

Exhibition for the Benefit of the American Red Cross, William Haines Gallery, Hollywood, Cal., 1940

[See illustration]

[NUMBER 39]

500-

MOISE KISLING — POLISH-FRENCH: B. 1891

39. *GIRL WITH BRAIDS.* Head and shoulders of a young girl, her back to the observer, her head turned looking over her left shoulder; wearing a red, white and blue twisted necklace, her black hair in long braids. Blue paneled background. Signed at lower left KISLING. 16¼ *x* 13 *inches*

[See illustration]

[NUMBER 40]

RAPHAEL SOYER — AMERICAN: B. 1899

40. *IN THE STUDIO.* A young girl, in *profil perdu*, standing in an interior dressing, slipping a flowered blue dress over a pink petticoat, other garments lying on the chair at right. Background of light gray wall, with a sketch of two nudes at the left. Signed at lower right RAPHAEL SOYER. 36¼ *x* 22 *inches*

From the Associated American Artists, Inc., New York, 1939

Exhibition of An American Group, Gallery of Associated American Artists, Inc., New York, 1939

[See illustration]

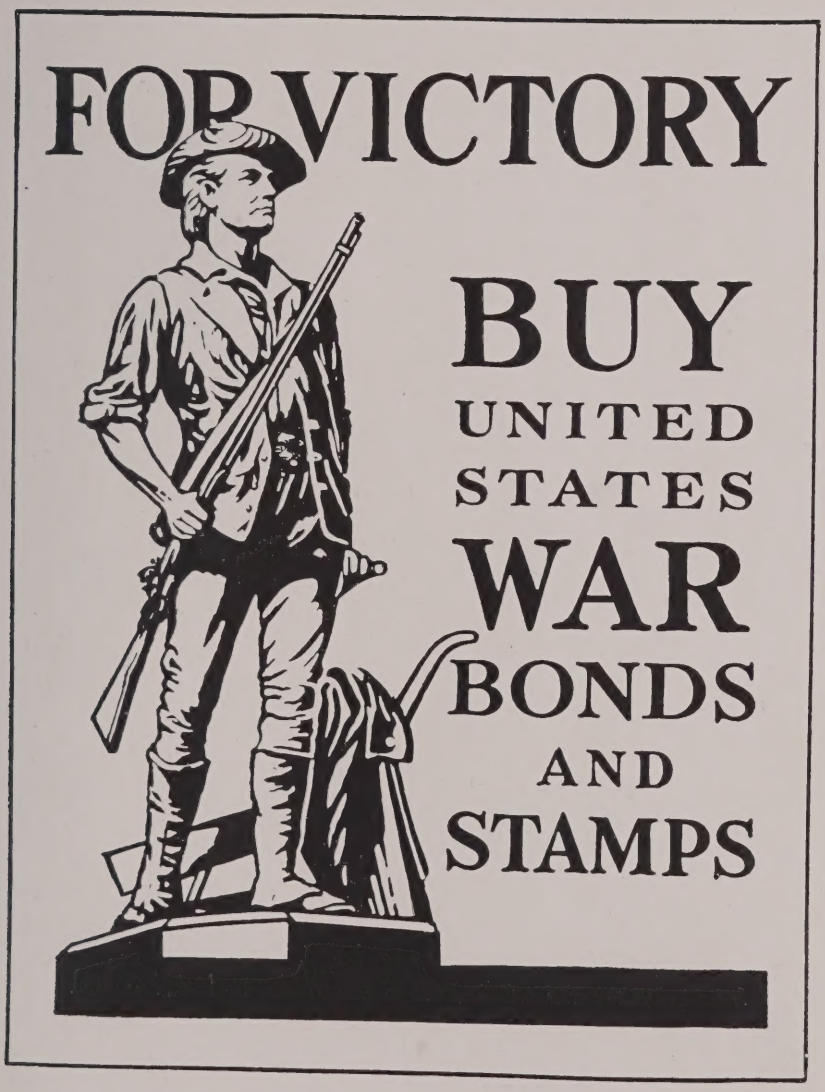
ARNOLD BLANCH — AMERICAN: B. 1896

41. *LATE WINTER.* Melted snow on brown fields bordering a winding asphalt road, houses and red barns in the middle distance. Cloudy sky with the fading orange light of a sunset. Signed at lower right ARNOLD BLANCH.

12¼ *x* 16¼ *inches*

From the Associated American Artists, Inc., 1939

[END OF SALE]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